

Music News of the Screen Stage Notes

These Are the Happy Days in Realm of Musical Art

Everything Floats in Streams of Glory and Singers Are Buried Under Applause and Printed Praise—Comment on the San Carlo Performances.

By W. J. HENDERSON.

THESE are the happy days of musical art. Everything floats in streams of glory. The San Carlo Grand Opera Company gives eight performances a week at the Century Theater and every performance is lauded. The singers are buried under applause and printed praises. There is no such thing as a bad performance of opera.

As for the adoration of the singer, that has always existed. One recalls the story gravely told by Michael Kelly about Caffarelli. That celebrated male soprano had accumulated a fortune and retired to his ducal estate, over whose entrance he placed the inscription: "Amphyon, Thebas, Ego, Domum." A certain young noblewoman, being about to take the veil, stipulated that she would do so only if Caffarelli consented to sing at the ceremony.

Her father informed her that the soprano had retired into the fastnesses of Calabria and vowed that he would never sing again. The young lady answered that unless Caffarelli sang she would refuse to enter a convent as her family wished. Thereupon her ducal papa had to journey to Calabria, and with some tears and many duets prevailed upon the operatic artist to come out of his seclusion in order that the young lady might go into hers.

Caffarelli was a great artist. He was a triumphant success in a day when newspaper critics were unknown, but when audiences did their own criticizing on the spot and in no uncertain manner. The Romans, for example, never minced matters. They had no medium. Their comments were all top or bottom. When a Roman was asked if an opera had succeeded he answered, "E andate al settimo cielo" or "E andate al abisso del inferno."

The most dreaded critics were the abbés, who used to sit in line in the first row with librettos and lighted tapers to see them. If the poor singer left out a word they shouted, "Bravo, bestia!"—"bravo, beast." If they heard a reminiscent passage in the music they cried, "Bravo, il ladro!"—"bravo, thief." Once Cimarosa, who was one of their popular composers, introduced into a new opera a number which sounded very much like one of his earlier ones. Thereupon an abbé sprang up and cried:

"Bravo, Cimarosa! You are welcome from Naples. By your music to-night it is clear that you have left neither your trunk behind you nor your old music. You are an excellent cook at hashing up old dishes."

he composer in those days used to preside at the harpsichord, and therefore had every opportunity to hear what the abbés thought of him. Then there was Poggi. He was a singer and he was so afraid of these Roman critics that he made the acquaintance of one beforehand, fed and winned him and confided his fate to his care. The abbé bade him be of good cheer. He, the abbé, was all powerful. Poggi made his debut and his first air was applauded, but after that, as the golfers say, he blew up.

The all powerful Abbé closed his libretto and extinguished his taper as he rose and loudly said: "Signor Poggi, I am the mouth of truth and thus declare that you are decidedly the worst singer that ever appeared in Rome. I declare also that you ought to be booted off the stage for your impudence in imposing on my simple and credulous good nature, as you have done." The audience howled with laughter and Poggi disappeared never to appear again in the Holy City.

Brave Old Days Gone.

Those brave old days are gone forever. Poor Cecchini had the misfortune to shatter an attack the other night in "Tosca." No one shouted "Bravo, bestia." No one even laughed. We don't do such things now. A tenor is a tenor, we would have you know, and therefore to be treated with respect. There is no such thing as a tenor who is to be hailed with "Bravo, cane." All tenors are to be admired.

What a spectacle the row of Roman abbés with books and candles must have been! What a trial for newcomers to the Roman stage! We have improved so many things and this too has been bettered. No singer now receives anything but applause. Some get much, some get little, but all get it. The Roman abbés may have been very clever fellows, but we are music lovers. We do not care who knows it.

The skeptical mind will naturally inquire whether those abbés knew any more than we do about the artistic qualities of opera and opera singing. It is quite possible that they did not. But in the course of time they must have become tolerably well acquainted with the opera and the singers they listened. It is undeniable that New York audiences are not too familiar with "Aida" and "La Bohème" and the rest of the established repertory. Hardy performance takes place in which there is no interruption of untimely applause.

The Call of Amneris.

The call of Amneris, "Ritorna vincitor," was completely buried under the shouts and handclapping which followed the pause in the first act ensemble of "Aida" on the opening night of the San Carlo organization. And that pause is musically such that any person with a musical ear ought to know it is not the end of the number. But who cares? Some very loud singing had just taken place, so some very loud applause had to follow. And that seems to be the general rule observed by opera audiences at present. We have no abbés with books and candles. We are nothing about the texts of operas. Give us plenty of sound and we are not only content but even ravished.

We have learned something also from the moving pictures. Daniel Webster declared that the orator's secret was not speech, but "action, noble, sublime, rodlike action." That is what we must have now in opera. Therefore when Mme. Jeritza sang "Tosca sang 'Vissi d'arte' lying prone on her breast on the cold, hard stage we were thrilled and discovered a new and flaming genius. It was a superb reading of that showman's air, for which Puccini found the movement of a passionate scene and composed the first scene of "Scarpia" to sit at a dinner table and chew an olive while the lady voted her woes.

Variation of Jeritza's Reading.

Now every impersonator of the Roman prima donna must play a variation on Mme. Jeritza's reading. Miss Anna Fittz had rather the best of it at the Century Theater on Tuesday evening because she sang "Tosca be-

Seen in the New Photo Play Features Along Broadway



NILES WELCH and MISS RUTH RENICK in "RAGS TO RICHES" CAPITOL

MISS BEBE DANIELS in "PINK GODS" at the RIALTO

MISS FLORENCE BILLINGS in "A LITTLE CHILD SHALL LEAD THEM" LYRIC

JOHN GILBERT in "MONTE CRISTO" at 44th STREET THEATRE

MISS PRISCILLA DEAN in "UNDER TWO FLAGS" STRAND

Plays to Be Seen Across the Bridges

Every Hopwood's farce "The Demi-Virgin" will be the offering at the Majestic Theater, Brooklyn, this week, with the original New York cast and production, under the direction of A. H. Woods. This farce comedy of movie life in Hollywood will have Miss Hazel Dawn, Kenneth Douglas, Miss Alice Hegeman, Glenn Anderson, Peggy Courday and Bobby Watson.

Frank Craven in "The First Year" will be offered by John Golden for a second week at the Montauk Theater, with the Little Theater cast.

"Lawful Larceny," by Samuel Shipman, will begin an engagement of one week at Teller's Shubert Theater with the Republic Theater company, headed by Lowell Sherman and including Edna Goodrich, Belle Bennett and Fleming Ward.

Miss Elsie Janis will top the bill at the Orpheum. Others are Billy Arlington, C. I. Taylor and Joseph Ward and McLaughlin and Evans.

Max Spiegel's production "Plenty of Pity" with Emil Casper, Dolly Morrissey and Charles Howard, will be the vaudeville unit offering for the coming week at the Shubert-Crescent Theater. Others will be Sid Townes and Sydney Franklin and Jack Quinn.

During the filming of Wesley Barry's latest picture, "Rags to Riches," coming to the Capitol Theater to-day, the youngster was injured at the Warner Brothers West coast studio, when his own automobile ran over his right leg.

The scene called for a burst of temperance on the young man's part, when his little finger stalled in an attempt to make an uphill climb. Wes climbed out of his bus, and in accordance with directorial instructions, began to kick the machine in order to get it going.

After tinkering with the engine, Wes decided he could push the car up the hill. The brake was fixed so that the finger could not move, but while "Freckles" was behind the car, the brake lost its grip. Wesley, in attempting to get out of the way, tripped and fell backward and the rear wheel passed over his right leg. "Freckles" was laid up for two days with a swollen and wrenched ankle.

Neckties Aid Acting, Clarence Nordstrom Says

"When people ask me about aids to acting, I usually refrain from answering," says Clarence Nordstrom, who is playing in "Molly Darling," at the Liberty. "My silence is due to the fact that I am afraid my answer will be regarded as too trivial. But if the truth must be told, I say that one of the

Feature Photo Plays at Broadway Theaters

ASTOR-Rex Ingram's production of "The Prisoner of Zenda," with Miss Alice Terry and Lewis Stone.

CAMEO-Wallace Reid and Lila Lee in "The Ghost Breaker."

CAPITOL-Wesley Barry in "Rags to Riches."

CRITERION-Miss Marion Davies in "When Knighthood Was in Flower," adapted from Charles Major's novel and directed by Robert G. Vignola. Settings by Joseph Urban. In the supporting cast Lyn Harding, Forrest Stanley, Pedro de Cordoba, Ernest Gladwin, Miss Ruth Shepley, Johnny Dooley, William Kent, George Nash, Macey Harlam, William Norris and Gustave von Seyffertitz.

FORTY-FOURTH STREET—"Monte Cristo," Fox adaptation of Dumas's romance, with John Gilbert.

LYRIC—"A Little Child Shall Lead Them," Fox picture.

RIALTO-Cecil B. De Mille's production, "Manslaughter," adapted from Alice Duer Miller's story and starring Thomas Meighan and Leatrice Joy and Lois Wilson.

RIVOLTA-Bebe Daniels in "Pink Gods," Penrhyn Stanlaw's production.

STRAND-Priscilla Dean in "Under Two Flags," Universal-Jewel version of Ouida's story.

greatest aids to an actor is the tie he wears.

"Ties are essential to an actor's success both on and off the stage. You see, most men are highly conventional in regard to the selection of their cravats. They usually wear what every one else is wearing or they let the haberdasher select what he considers modish. Many men, also, decide the tie problem by wearing black continuously. To follow such a scheme is a serious mistake, I believe, and especially for the actor. Slight though the importance of a tie may be, it represents almost the only chance a man has to display imagination in dress. It is his one, single opportunity to give a bit of life and color to his appearance. And life and color are important on the stage and in business.

"A man who is a good salesman must in some way distinguish himself so that he stands out a distinctive personality. And an actor, must undoubtedly impress people by his mode of dress. Thus a tie which corresponds to the general color scheme of a man's suit, is in far better taste than a black tie which juts out inconspicuously. Such a tie distracts attention, whereas, a well dressed person makes his taste so inconspicuous that it evades attention.

"Of course, you will consider all this discussion of a tie unimportant, but I personally believe that the effects of certain male roles in plays in which I have appeared would have failed utterly, if I made mistakes in the ties I wore."

'Frolics of 1922' Revue For Central Theater

The second bill of Shubert vaudeville at the Central Theater the coming week will be Herman Timberg in his "Frolics of 1922." This revue will serve as an introduction to other members of the Timberg family, including the younger Sammy Timberg, Hattie Darling and Catherine Guerra, recently a prima donna with the San Carlo Opera Company in this country.

Others in the cast are Nat Nazario, Ernest Gladwin, Miss Ruth Shepley, Johnny Dooley, William Kent, George Nash, Macey Harlam, William Norris and Gustave von Seyffertitz.

Sunday concerts at the Winter Garden will be resumed to-night. The bill will include most of the favorites from the new "The Passing Show of 1922," as well as stars from other Broadway attractions.

'The Social Maids' For Columbia Theater

For this week the Columbia Theater announces an elaborate production of burlesque. Under the title, "The Social Maids," Joseph Hurtig has assembled an organization of fun-makers, singers, dancers and vaudeville specialists who appear in a two-act satire called "Bright Eyes," written by Andrea Razaf, with an original musical score by Hughie Woolford, vaudeville specialties and lively music are introduced frequently throughout the two acts and it is all presented with a display of scenery, costumes and electrical effects that is described as exceptional for burlesque. The cast is headed by Harry Ward, who is supported by Miss Sonia Neroff, a newcomer in burlesque, whose singing and dancing and comedy effects are said to be good. Others in the organization are Kitty Glasco, Nina and Norri, vocalists; Frank L. Wakfield and Bertha Sellers.

The Minsky Brothers burlesques continue in popularity at the Park Music Hall.

Police Band to Give Season's Final Concert

The Police Department Band under the direction of Bandmaster Paul Henneberg will give the final open air concert of the season this Thursday evening from 8 to 10 o'clock in Prospect Park. According to Mayor Hylan, Brooklyn has shown the greatest appreciation in the way of large audiences of the public concerts authorized by him.

Miss Idelle Patterson, soloist, and Herman Neuman, pianist, will assist at the concert. Miss Patterson is a lyric soprano with a voice of exceptional range and charm.

Chamberlain Berolzheimer is arranging a series of free concerts to take place in the various schools and armories starting in November. It is the purpose of the chamberlain to have the assistance of bands and orchestras to give all forms of music, including string quartets, quintets and vocal soloists. A special feature will be a series of organ recitals.

High Lights and Shadows on News & Motion Pictures

German Experts Here Showing Ability to Use Otherwise Waste Material of Films.

By FRANK VREELEND.

EUROPEANS are known for their frugal ability to make use of waste material, to pick up a discarded glove and turn it into a neat pocketbook for a Christmas present to some relative. German photo-play representatives in this country are showing the same thrifty ability to manipulate films which might be called the discarded gloves of the movie business.

A number of Teuton pictures which have been imported to this country have been found unsuitable for consumption here because of various reasons—principally because the censors were liable to get on their dignity about them. The pictures were generally of a spectacular nature, with elaborate scenes that might readily cause Germans fond of pomp and show to weep frantically when they went into the dump heap. But were they Teutonically downhearted? No!

They methodically cut out most of the scenes of the story that might incense the censor. The scenes they had left looked principally like an Elks' carnival. Now they have been sedulously trying to get an American producer to produce a picture—around these scenes! Hugo Ballin is said to have been one of the film makers approached with a view to hanging a tale out of these scenes that wouldn't incense American screen morality. But so far no one has essayed to emulate the inimitable Mr. Crumple in Dickens's "Nicholas Nickleby" and build a play around the pump.

Frank Wedekind has reached the stage of maturing already on the German films, though it took him some time to break out in the spoken drama here—and then hardly long enough for the public to find out what it was all about. His "Lulu" and "Pandora's Box" have been assimilated to celluloid but the Germans, who are very busy just now producing pictures which they are certain will find their natural home in America, somehow have been led to suspect that Wedekind's pictures wouldn't take root here. Somebody must have been tipping them off.

John Emerson, newly returned from abroad with his collaborator, Anita Loos, is not so certain that other German pictures are going to cling tenaciously to the American silver sheet. In fact, he feels certain that the so-called "German menace" has killed itself, that most pictures from Berlin are unsuited to Yankee taste and that they will just founder with all hands on these shores.

While the Scandinavian films which he saw—without visiting these regions—displayed an excellent grasp of technical details and splendid acting, their subjects were disagreeable to the American mind, getting a kick, so to speak, out of a graveyard and similar subjects. France, he found, was less active and promising in the photoplay field than Germany, and, while England was perking up a bit in film making, so far the Thames hadn't been set on fire. Short, by his survey of studio conditions abroad Emerson reached the comforting conclusion that American producers had little to fear from foreign competition, and that we would still have the cream of our film romance made on the premises.

While Samuel Goldwyn appears to have been resting on Long Island, his assistant, Joseph P. Kennedy, has been busy. Kennedy, who has been busy, it appears, making ready to launch himself head foremost into movie making, has been negotiating recently with a company that planned to start a photoplay house on Long Island, but so far not even a press agent blurb has come. Kennedy, however, is not alone in the picture business. He has lost interest in watching the close baseball pennant races.

The difficulties between Thomas H. Ince and Associated First National appear to have been smoothed out, and now all is as merry as a box office "sell out." It is not often that a producer, after going to war in the courts, will be able to get the picture back into the traces again with nothing more vigorous than a sigh. Such, however, is the case with Ince, and now Associated First National has his complete biography of the fall of Rome, which he has been using advisedly in view of the screen appearance of Douglas MacLean and Madge Bellamy—and First National is congratulating itself on a good harvest this autumn.

Maurice Tourneur is the latest to be rumored as the man who will make "Ben-Hur" history on the screen. He will be "Ben-Hur" going calmly about the launching of "Lorna Doone," for which he is said to have borrowed the authentic Devonshire scenery.

The Capitol has its screen curriculum made out for some time to come this semester. The next big feature there will be "The Headless Horseman of Sleepy Hollow," with Will Rogers competing for smiling honors with the grinning pumpkin of Washington Irving's story. No doubt the "Palladium" will be the better and wiser in "crack" since Rogers will be able to see himself here in this film, "Remembrance." "Hungry Hearts," "The Old Homestead" and "To Live and to Hold" are other subjects which are optional with the Capitol students.

So many inventions of a radically important nature are threatening to break loose on the screen nowadays that it is interesting to have the opinion of S. L. Rothafel as to whether they will actually break loose or whether they will be held in some recital at the Town Hall or vice versa. Here he goes:

"I saw the Technicolor pictures when they were shown recently by William Fox, and I consider them the finest colored movies I've yet seen. We'll certainly show them at the Capitol if they produce a screen drama that's worthy of exhibition. I prophesied not so long ago that they would come to pass in the movie theaters, and they seem to be right on the heels of my prophecy.

"As for talking pictures, I haven't seen any yet that appealed to me, and I don't think they will ever be a real success. To me they rob the movies of their chief charm, which makes them distinctive—the fact that the picture doesn't have to wade through a lot of dialogue to get to the important action."

In the San Carlo Company at the Century



MISS JOSEPHINE LUCCHESI SOPRANO

MME. ELEONORA DE CISNEROS as AMNERIS in "AIDA"

Concert Season Arrives, Rich in Music Offerings

New York Symphony Begins Forty-fifth Year at Aeolian Hall, October 29—Crippled Children's Benefit To-day at Hippodrome—Notes and Events.

The New York Symphony Orchestra, under the direction of Mr. Walter Damrosch, will begin its forty-fifth season with a program for its twelve pairs of Thursday afternoon and Friday evening concerts in Carnegie Hall, commencing November 2 and 4, and the Aeolian Hall series of sixteen Sunday afternoons, starting October 29.

Mr. Walter Damrosch will enter upon his thirty-eighth season as conductor, directing the orchestra in the Carnegie Hall series of December and March. Mr. Albert Coates will return for his third season as guest conductor for the concerts in January and February with the exception of the concert of February 15, 16 and 18, when Mr. Bruno Walter, the successor of the late Felix Mottl in Munich, will make his first appearance in New York.

Mr. Damrosch, who founded the Symphony Orchestra, will direct the series of "The Carnival of the Animals," by Saint-Saens; "Midsommarvaka," by Alfvén; "Scenes Dances," by Glazounov; "Symphonie Fantastique," by Liszt; "A Dances Play," suite by Schreker; "Piazzetta's Suite," by La Pisanella; and "Epi-tamure," by Roger-Ducasse.

A feature of the Carnegie Hall series will be a Beethoven-Wagner program in which Mr. Damrosch will produce the third act of "Siegfried" in concert form with soloists.

Mr. Ignace Jan Paderewski will make his only New York orchestral appearance with the New York Symphony.

Among the other soloists scheduled for appearance are Emma Calvé, Frieda Hempel, Maria Ivogun, Sergei Rachmaninoff, Ossip Gabrilowitch, Erna Rubinstein, Alexander Siloti, Misha Levitski, Myra Hess, Alfred Cortot, Ernest Schelling, Elsa Stralla and Felix Salmoid.

The twenty-fifth anniversary of the Symphony Concerts for Young People will be celebrated this year with appropriate ceremony at the first of six concerts, November 11, when both Mr. Frank Damrosch, who founded the series in 1898, and Mr. Walter Damrosch, will appear at the conductor's desk. Mr. Frank Damrosch will direct the final number on the program. The assistant artist engaged for the first concert is Mr. Alfred Cortot, the French pianist.

Other soloists who will appear during the season are Miss Frieda Hempel, Miss Erna Rubinstein, the violinist, and Miss Myra Hess, the pianist.

Two concerts will be given at the Hippodrome, this afternoon at 2:30 and this evening at 8:30, for the benefit of crippled children and underprivileged boys, under the auspices of the Rotary Club. Mr. Reginald Wernersbach, Miss Leonora Sparkes, Mr. Giuseppe Danise and Mr. Edwin Davis will be among the soloists, assisted by the United States Marine Band of Washington. The proceeds of the concerts will go to the relief of crippled children and to the activities of the boys' work of the Rotarians.

Miss Sonia Radina, soprano, who has appeared with both the Russian and the Ukrainian opera companies, will be heard in song recital at the Town Hall Sunday evening, October 15. The program will consist of a group of Russian folk songs, in which Miss Radina will wear a unique costume of the Czar's court in the fourteenth and fifteenth centuries.

The music departments of Hunter College and the College of the City of New York have been merged in an effort to make those two the homes of the best in musical art. They propose to do in music what is done by colleges in literature by putting chamber music and orchestral music appreciation courses on an academic and an educational level equivalent to that of the arts and sciences. Hunter College, through its evening sessions, this year offers a complete course free of charge to students and the public in general. This course will be a continuous one, given every Thursday evening from October 5 until June 15. The course is specially designed for those who do not play or sing, but simply enjoy music. This is well within the scope of all those who will attend the course regularly.

Through the generosity of Adolph

Lewisohn this course has become an institution ready to render service and recreational enjoyment of the highest character. Such artistic organizations as the New York Trio, Trio Classique, Sinsheimer's Quartet, the Kaltenborn Quartet and other large combinations of instrumentalists have been engaged for this course, under the direction of Dr. Henry T. Fleck.

Mme. Marguerite Sylva gave her 38th performance of "Carmen" Tuesday evening with the Zuro Opera Company at the Brooklyn Academy of Music.

The United States will soon experience a remarkable growth in the development of musical interests in the opinion of Mr. Miesha Elman, the Russian violinist, who has just returned from a two years tour abroad.

"Everywhere I went abroad, I found intelligent understanding of American musical achievements," Mr. Elman said. "People referred accurately to our operatic singers and concert stars. Several young musicians published recently on the advisability of studying music in America, about student life in New York, Boston and Chicago, and also inquired what chances a young musician has of getting a public hearing."

Mr. Elman will give a recital at Carnegie Hall next Friday evening. He will play Liszt's D major sonata, Vieuxtemps A minor concerto and a suite by Korngold, composer of "Die Teufels Stadt."

The Philharmonic Society announces that Miss Myra Hess will appear with the orchestra as the soloist on January 11 and 12. Miss Hess's name was omitted from a list of soloists published recently, on an error arising from an advertisement of dates.

It is a cablegram received from Josef Stransky the Philharmonic conductor, that he will arrive in New York on the steamship Aquitania late in this month.

The symphony selected for the opening concert of the season on Thursday evening, October 26, is the seventh of Beethoven.

The Russian Grand Opera Company entrains to-morrow for Philadelphia for a week's engagement, after which it will go on tour until April.

M. Pierre Monteux will open the forty-second season of the Boston Symphony Orchestra in Boston October 12. Three French scores are to have their first performances in America at these concerts—Saint-Saens's "Carnaval des Animaux," Honnegger's "Hercule Victorieux" and Chausson's "Soir de Fete."

Russian music will include Stravinsky's suite from his "Pulcinella," after Porgiesse, extracts from his "Titus of Spring," Scriabin's Third Symphony, "The Divine Poet" and Rimsky-Korsakov's "The Tsar Saltan" in the form of a suite.

The English composers Holst, Vaughan Williams and Eugene Goossens will be represented, the Italian composers Tommasini and Davico and the Spanish composer "Turina."

The Chamber Music Society of San Francisco, which has come East to participate in the Berkshire Festival, will be heard for the first time in New York at Aeolian Hall on Tuesday afternoon, October 16. This organization was founded in 1915 by Mr. Elias Hecht who is the flutist of the ensemble, and the personnel includes Mr. Louis Persinger, first violin and musical director; Mr. Louis Ford, second violin; Mr. Nathan Firststone, viola, and Mr. Walter Ferrer, cello.

Mr. Charles Hackett just before sailing for America gave two performances at Deauville in honor of the King of Spain, appearing in "Manon" and "Roméo et Juliette," and King Alphonso asked him to appear during the coming season at the Royal Opera in Madrid. Mr. Hackett will probably accept the invitation, as his concert tour here ends in December.

Mr. Justin Ellis, a distinguished Haydn musician, is soon to visit this city, where he will give concerts of Haydn folk music.